



SCARY LITTLE GIRLS

Professional Artistic Production Hub

PRESENTS:

- Annual Report -

- Trustees' Annual Report -

*- Independent Examiner's Report and Accounts -
for 2016/17*



Rehearsals for Peter Pan, hosted by The Poly, Falmouth

Scary Little Girls Association, registered charity no 1136270

www.scarylittlegirls.co.uk



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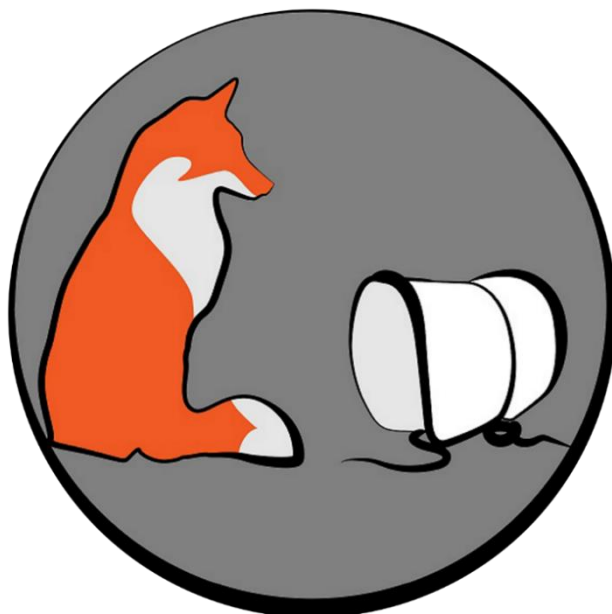
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- Annual Report 2016/17 -

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Special logo designed by Dickon Knowles for the Heritage Lottery Fund project, The Fantastic Anna Maria Fox

1. Artistic Director's Report

This year has been a rich and full one for Scary Little Girls, its challenges and changes creating new opportunities and relationships. It has been our last year with Co-Artistic Director Sharon Andrew sharing the helm with Rebecca Mordan. Sharon left SLG in January 2017 to become a mediation teacher and founded the Cornish Meditation Centre, though she remains a Creative Consultant for SLG. As a result, a significant part of the year was spent analysing our structures and reviewing the company's development and future, as well as seizing opportunities to action projects the co-artistic directors had been planning.

As something of a grand finale, Sharon directed our new, Arts Council supported, all-female production of *Peter Pan* that toured Cornwall, playing at Sterts, Penlee and The Minack. Hailed by sell-out audiences and through social media, this production's

success means we will be using it to follow in *Dracula's* footsteps as our next mid-scale tour. We are already in talks with long term SLG associate Ellie Carter (Royal Court, Dirty Protest, CBeebies) to direct and have been working with Michèle Taylor and the Ramps on the Moon collective on the production's next round of R&D.

Throughout this year we ran *The Fantastic Anna Maria Fox* project – partnering with The Poly, Falmouth University, Falmouth School of Art, Mawnan Church of England VA Primary School, the Fox family, Falmouth History Group and our heritage volunteers – to celebrate, research and document this remarkable woman. In the year that would have marked the 200th birthday of one of Falmouth's key philanthropists, members of the public enjoyed picnics, pinhole camera photography workshops, life drawing lessons, readings, songs, games and Figgy 'Obbin!

Our ever-popular and always evolving Living Literature Walks included commissions from the Being Human festival, London and the Cornerstone Arts Centre, Didcot; and we were delighted to be asked back by Campaign Against the Arms Trade to conduct media training workshops, and to Heathfield School to build on our work promoting trust, positive behaviour and health relationships.

Structurally we gained some significant support during the course of the year as we got ourselves more financially secure and started to address what Sharon's leaving would mean. Rebecca was made Associate Artist at Hall for Cornwall in their first ever round of invitations. SLG also started to receive advice from both the Cultivator scheme and RIO's Engine Room to help develop and stabilise the company. We worked closely with our trusty trustees to create a Patron scheme (more on that in next year's Annual Report) and we received our largest Arts Council England Grant for the Arts to date, to extend our work in libraries with our ambitious, regional *Stories in the Shelves* programme. We hope to further expand our libraries work in future with national funding and have a number of other grant applications under current consideration or in the pipeline.

As evidenced in this Annual Report, SLG and other arts charities are so dependent on these vital yet ever-decreasing funding pots. But as you will read, we are not only becoming more adept at submitting successful applications, but – thanks to Rebecca and Sharon's combined dedication, innovation and imagination – are benefitting from a wide and increasing range of mutually beneficial

partnerships. These support networks are springing up nationwide to fight for the continued survival of quality artistic programming in the UK: not just for those who can afford West End or regional theatre tickets, but for people living in 'cultural deserts' where exposure to live arts is extremely limited.

Full reports on what SLG has achieved with this year's major projects are given in the following pages, alongside details on as many of our touring shows, R&D projects, partnerships and plans as seems possible – and there is a great deal which there is not space to include. In the past year, SLG has made meaningful artistic, professional and personal connections with audience members, tour bookers, venues and non-traditional programmers, arts practitioners of various stripes, activists, funders and all kinds of people who are supportive of our work and the importance of the arts more broadly.

Underpinning all of SLG's efforts and relationships are the core principles on which we were founded: to represent and tell stories from those who are marginalised or misrepresented in popular culture – particularly women – and to reach audiences who do not have the opportunity to enjoy live arts, all without compromising on artistic quality. This mission is more important and harder to sustain than ever, but thanks to the support of everyone named in this Annual Report (and many more besides), Scary Little Girls is evolving into an essential crucible for an inclusive future of live arts.

Scary Little Girls Association
August 2017



2. Something Old, Something New: building on SLG's strong foundations

Partnering with the Hall for Cornwall

Rebecca Mordan was delighted to be named as the [Hall for Cornwall](#)'s first ever Associate Artist, following the launch of a new artist development scheme in 2016:



The Arts Development team are dedicated to supporting, nurturing and developing a thriving arts ecology in Cornwall. We work with a range of creative artists through specialist projects and programmes, masterclasses, insight events, one to one surgeries, training, information and guidance, networking and practical support.

<https://www.hallforcornwall.co.uk/>

Rebecca and SLG have benefitted enormously from their revitalised relationship with HfC. Helen Tiplady, Kirsty Cotton and the Arts Development team provided crucial financial and institutional backing for the libraries and *Peter Pan* projects, which is such a key supportive part of the grant application process as well as actual project delivery. Further into the libraries project we led a HfC workshop to help emerging artists in Cornwall to develop work for presentation in libraries; and SLG was commissioned to be part of HfC's Home Front project taking quality live arts to care homes. On a more direct artistic level, Rebecca continues to benefit from mentoring and advice as part of the Talent Development programme.

Going forward, SLG and HfC have plans to work together on a variety of exciting and inclusive projects – more on that in next year's report!

Continuing our longstanding work in schools

SLG has been using drama in schools to tackle sensitive issues in a dynamic, creative and engaging way since 2005. Having received initial funding from The Maggie Black Trust to launch our first programme of workshops looking at inclusion and diversity, we were quickly recruited to the pioneering London scheme ASSP (Agencies Supporting Schools Programme) for a partnership that lasted ten years. As part of this elite group of practitioners, SLG developed bespoke workshops for primary and secondary aged students – working with the whole school community on issues such as Anti Bullying, Positive Behaviour, Assertiveness, Non-Violent Conflict Resolution, Sexual Education and Healthy Relationships, Nutrition and Human Rights.

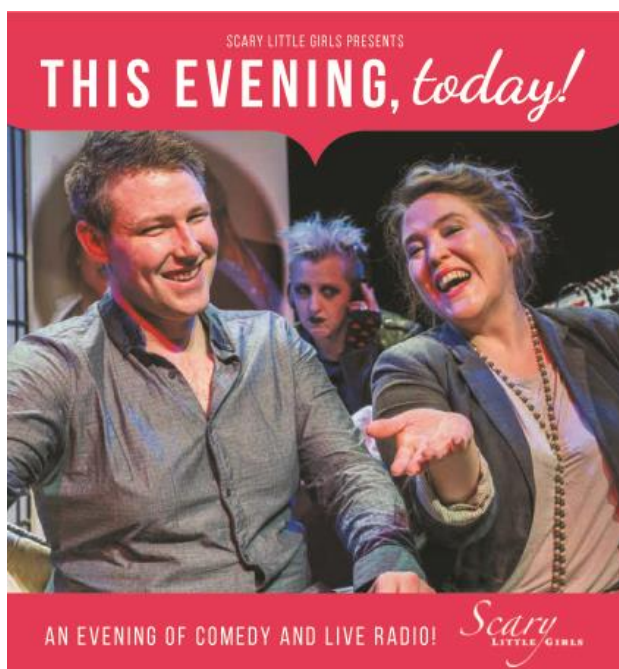
We combine drama practices such as forum and verbatim theatre exercises with a cutting edge understanding of current best practice in

delivering work about sexuality, race and gender. As well as working with students we are adept at running sessions for teachers, parents and staff – either as a one-off session or to develop a programme of work for a whole term. SLG also provides speakers for assemblies and training on the politics of women's rights, gender and diversity, including Artistic Director Rebecca Mordan who is a regular talking head on Sky News, BBC radio and has appeared on *The Big Questions*, *Woman's Hour* and Radio 5.

In 2016/17 we built on our longstanding relationship with Heathfield School, Ascot, to deliver trust-building and positive behaviour workshops for their Year 11 girls. Engaging schools was crucial to the success and legacy of *The Fantastic Anna Maria Fox* project (full report below) and is always a key part of SLG's audience development strategy for suitable touring shows, notably *Peter Pan*, *Dracula: The Kisses* and *StorySmiths*.

Touring shows and Living Literature Walks

While SLG's 2016/17 was centred around key grant-funded projects *The Fantastic Anna Maria Fox*, the *Peter Pan* tour and expanding the Cornish libraries pilot (*Stores in the Shelves*), as you can see from the touring schedule below we put on more shows than ever before: 156 performances in just one year! As part of our strategy to ensure SLG's continued financial viability, we have been exploring new avenues to tour and repurpose our wide range of critically acclaimed shows. This included promoting a number of old favourites – such as *StorySmiths*, *It's Your Round!* and *The Full Bronte* – which are still finding appreciative new audiences, as well as new *This Evening, Today* (developed last year with FEAST funding, as *Sorry I Haven't A Minute*).



We particularly noticed this year a renewed interest in our Living Literature Walks, originally developed over a decade ago with director Abigail Anderson who worked with Mark Rylance on The Globe's Shakespeare Walks. The format remains popular and adaptable, allowing us to refresh previous walks, devise new ones and respond to commissions – no matter what the subject matter, location or budget. Here is a flavour of the variety of Living Literature Walks produced by SLG this year...

Stage Rights

First devised in 2014 to promote the launch of long-term SLG associate artist Dr Naomi Paxton's *Methuen Drama Book of Suffrage Plays*, this walk around London's Theatre Land was a real triumph and prompted renowned critic Lynn Gardner to write in *The Guardian*: "Scary Little Girls got my vote! Fab mix of performance and history." Needless to say, we have been using this quote in our promotional literature ever since! In fact, Lynn has continued to show an interest in SLG, citing us as examples of innovative site-specific and rural touring theatre. Following popular demand, *Stage Rights* was revived in 2016 as a fundraiser for other SLG projects.

THIS EVENING, today!

Join the team of regional online radio show Mid East Midlands Digital Magic FM (MID-EAST-MIDLANDS-DIGITAL-FM) as they undertake their first on the road live recording!

Will presenters Summer Hill and Charlie Bray be able to patch up their differences to get through the show and save their marriage?

Will production manager, sound effects girl and general dogbody Pearl be able to provide marriage guidance counselling, record the show and convincingly create a farmyard of animals and a travelling library?

And by the end of the night will our presenters have clawed their way up the food chain to a slot on BBC Radio, or will their relationship have descended so far that this show is their last...?

Expect live sound effects, an episode of cult radio soap the Dirk and Daphne Chronicles, local taste tests, interviews and special guests – then "Listen Again" on the specially created THIS EVENING: TODAY! webpage.



*These spoof shows are much harder than they look...
this easy-going show is daft, enjoyable and fun!*

The Scotsman

Scary Little Girls... stars of rural touring!

Lyn Gardner, The Guardian



Scary
LITTLE GIRLS

scarylittlegirls.co.uk

@scarylittlegs

/ScaryLittleGirls

In The Footsteps of the Mitfords

One of our most perennially popular shows of any kind, this really is a unique and special performative experience. Taking place in the grounds of Asthall Manor where the talented and provocative Mitford sisters spent much of their childhood, this sell-out Living Literature Walk was first developed as part of SLG's associate partnership with The Theatre Chipping Norton. It is often timed to coincide with on form, the celebrated exhibition of sculpture in stone, which plays host to another bespoke SLG walk, *Ghosts in the Stones*.

Something Wicked

Oxfordshire is famous for its ghost stories and we presented these specially created All Hallows Walks around Didcot in partnership with frequent SLG collaborators the Cornerstone Arts Centre. Regional and national artists were supported by a variety of local venues (including some cosy living rooms!), immersing Hallowe'en audiences in evocative performances and atmospheric tales – all from the spooky side of the county's rich literary and musical heritage.



Living Literature Walk performer and audience in Didcot

A Particular Theatre: Shakespeare, Suffragettes and Soldiers

We were delighted to be commissioned by the University of London School of Advanced Studies' Being Human festival, through our mutual connection with Dr Naomi Paxton (of *Stage Rights* fame). This platform introduced us to entirely new audiences and provided a wealth of new material for our performers. Promotional material for *A Particular Theatre*:






Bloomsbury, 1916. Israel Gollancz, English professor at Kings College London and member of the Shakespeare Memorial National Theatre Committee, collaborates with the YMCA to build the Shakespeare Hut, a huge mock Tudor complex that was to become a home from home for ANZAC soldiers during the First World War. Featuring a dedicated theatre space programmed and managed by members of the Actresses' Franchise League, it also was to see performances from some of the biggest stars of the Edwardian era. Join Dr Naomi Paxton (SAS), production hub Scary Little Girls and Dr Ailsa Grant Ferguson (University of Brighton) in a very special living literature walk that explores this unique combination of suffragists, soldiers and Shakespeare through the voices and stories of those who lived, worked and performed there.

Warm Hearths and Frosty Shores

Every year we receive requests from the public to revive our much beloved *Lights On, Lights Off* walks around Mousehole in the far west of Cornwall. So last Christmas, as part of a series of shows with The Acorn Theatre, we repurposed this SLG classic for Penzance – drawing from the deep well of local talent for acting, singing and writing.

SLG on tour 2016/17

-  156 performances (up from 95 last year, and 85 the previous year)
-  449 cast, crew and SLG/venue staff and volunteers (up from 180 last year, 162 previous)
-  21,050+ audience members (up from 14,650 last year, 16,200 previous)

Date	Production	Show type	Location	Shows	People	Audience	Funding
2016 Apr	Salon du Chocolat	Storytelling	Truro Festival	1	2	60 (80%)	Fee
	*This Evening, Today	Cabaret radio spoof	**Rural Touring Scheme, Midlands and Cornwall	6	6	200	Fee
May	*Niko B's Cocoa Club	Storytelling	Bodega 50, London	1	2	25 (90%)	Tickets
	Stage Rights	Living Literature Walk	Central London	10	40	120 (75%)	Tickets
Jun	Bunny Morethan	Compère	Circus & **Greenpeace, Glastonbury Festival	4	1	~10,000	Fee
Jul	In The Footsteps of the Mitfords	Living Literature Walk	on form sculpture exhibition, Asthall Manor	20	25	400 (sold out)	Fee
	The Ghosts in the Stones	Living Literature Walk	on form sculpture exhibition, Asthall Manor	20	15	150 (40%)	Fee
Aug	*The Fantastic Anna Maria Fox	Heritage celebration picnic	**Glendurgan Gardens	1	22	80 (sold out)	HLF
Sep	*The Fantastic Anna Maria Fox	Heritage celebration picnic	**Glendurgan Gardens	1	22	80 (sold out)	HLF
	*Peter Pan	Theatre	Sterts, **Penlee Open Air Theatre, The Minack	10	41	8,010 (95%)	ACE/Tickets
Oct	*The Fantastic Anna Maria Fox	Heritage talks, schools workshops	The Poly, Falmouth	6	47	365	HLF
	*Something Wicked: All Hallows Walks	Living Literature Walk (and teaser)	The Cornerstone, Didcot	21	18	125 (40%)	Fee
Nov	StorySmiths	Storytelling	Liskeard, Falmouth libraries	2	8	40	ACE
	*This Evening, Today	Cabaret radio spoof	Grampound, Lelant	2	6	85	Fee
	The Full Bronte	Literary cabaret	Penzance library	1	6	20	ACE
	*A Very Particular Theatre	Living Literature Walk	**Being Human Festival	6	23	100 (80%)	Fee
Dec	*The Fantastic Anna Maria Fox	Heritage celebration finale	The Poly, Falmouth	1	36	150 (75%)	HLF
	*Yuletide Hootenanny	Singing	Acorn, Penzance	2	13	30	Tickets
	It's Your Round!	Theatrical pub quiz	Acorn, Penzance	1	5	32	Tickets
	*Warm Hearths and Frosty Shores	Living Literature Walk	Penzance	15	19	80	Tickets
	*StorySmiths: Festive Favourites	Storytelling	**Live Advent, Mevagissey	2	2	60 (sold out)	Fee
2017 Jan	StorySmiths	Storytelling	Looe, Bude, St Austell libraries	3	6	95	ACE
	It's Your Round!	Theatrical pub quiz	St Agnes, Helston, Truro libraries	3	6	145	ACE
	*This Evening, Today	Cabaret radio spoof	**Bath, Parwich, Worcester	3	6	100	Fee
Feb	StorySmiths	Storytelling	**Launceston, Torpoint libraries	2	6	83	ACE
	It's Your Round!	Theatrical pub quiz	**Saltash library	1	6	62	ACE
	*This Evening, Today	Cabaret radio spoof	**Alma Tavern, Bristol	2	6	85 (50%)	Fee
Mar	*Cornish-copia	Cabaret	The Poly, Falmouth	1	30	135 (70%)	Fee
	Salon du Chocolat	Storytelling	**Tiverton library	1	6	67	ACE
	StorySmiths	Storytelling	**Exeter library	1	6	37	ACE
	It's Your Round!	Theatrical pub quiz	**Exeter library	1	6	54	ACE
	*This Evening, Today	Cabaret radio spoof	Downderry	1	6	65 (sold out)	ACE

*New show (x 12)

**New venue (x 21)

3. Major Project Report: *The Fantastic Anna Maria Fox*



Thanks to Heritage Lottery funding, all of our activities and outputs for this project are available on a dedicated interactive microsite: <http://www.scarylittlegirls.co.uk/amf/>

A year of celebration!

2016 marked the 200th anniversary of the birth of Anna Maria Fox, a staunch advocate of Cornish innovation and culture, who at aged just 17 years co-founded what is now the Royal Cornwall Polytechnic Society – the first of its kind.

Funded by the Heritage Lottery and collaborating with the Fox family, Mawnan C of E VA Primary School, Falmouth University, The Royal Polytechnic Society, and Glendurgan Garden (National Trust), Scary Little Girls celebrated with a year of events about Anna Maria Fox as a trailblazer. These events ranged from performances and picnics to pin-hole camera workshops and the opening of a new studio at her beloved Art School!

About focusing on Anna Maria

Anna Maria Fox is now rightly celebrated for her pivotal role in promoting the arts and culture in Falmouth. Without her, we might never have had an art school, or specialist arts university here.

Dr Ginny Button
Director, Falmouth School of Art,
Falmouth University

The lack of women in science has been a hot topic the past few years. Anna Maria Fox conceived and co-founded the first ever UK Polytechnic institute in Falmouth – the word polytechnic didn't even exist until then! Such an inspirational figure for our young scientists and entrepreneurs deserves to be celebrated.

Rebecca Mordan, Artistic Director,
Scary Little Girls

The legacy of Anna Maria still echoes down the ages, meeting with the present and shaping the future. It is a call to action for us all, to be of service wherever we can making a difference using whatever God given gifts and talents we have at our disposal.

Tricia Grace-Norton, Lead
Volunteer and Anna Maria
performer

How did we celebrate her?

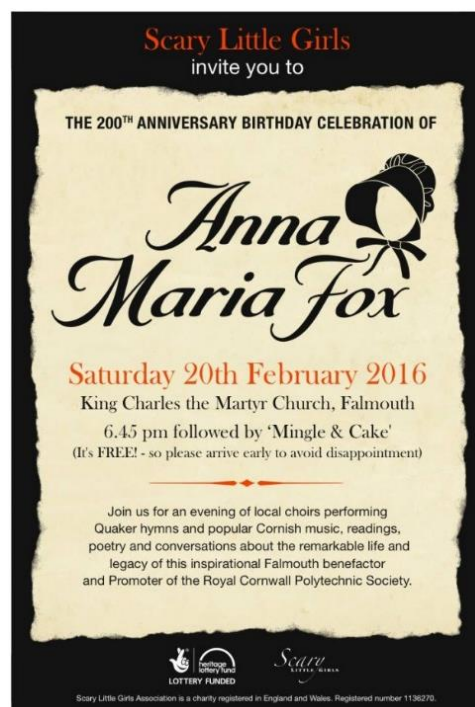
Hosted a birthday party (February 2016)

The project was launched on the eve of her birthday and took place in the King Charles the Martyr Church and community café, in Falmouth.

We held a programme of events in the church, including readings from the Fox family diaries, an interview with Charles Fox (one of Anna Maria's closest living relatives), performances of her favourite songs, speeches from local dignitaries and displayed art works inspired by her life from local school children.

We then held a social in the Church's community café with a beautiful birthday cake. A quintet from Mawnan C of E Primary School provided festive music which delighted all of the party guests. We invited people to talk to us and the Fox family about Anna Maria and record their thoughts and memories.

The party was a fabulous way to kick off the year of celebrations!



Celebrated her home (August and September 2016)

We held two celebratory picnics at Glendurgan Garden, the home of Anna Maria's family to this day, which was designed by her uncle in her life time.

The picnics were co-hosted by Falmouth and Mawnan Smith Scouts and the students and staff from Mawnan C of E VA Primary School, with the Scouts running Victorian games and the school performing traditional Cornish dances.

One of our volunteers also played Anna Maria Fox and engaged the audience in readings of her letters and her siblings' diaries and answered questions about her life, travels and eccentricities.

Created the Fox Heritage Trail (ongoing)

A trail of "Blue Plaques" is being created to highlight the sites in Falmouth and the surrounding area associated with Anna Maria. The first location is the Royal Polytechnic Society and a plaque was presented to Judith Hann, Director of the Poly, at our Grand Finale (see below). Further plaques will be created over the next few months; our aim is for the heritage trail to grow over the next few years as more sites are identified throughout Cornwall and beyond.



Facilitated free community workshops (October 2016)

SLG joined forces with the Poly and Falmouth University for a series of workshops on themes that came out of Anna Maria's interests and legacy:

- 🌱 Falmouth University Photography Department lent us their first year students and a lecturer who set up a dark room for two days at the Poly where visitors could learn about the early process of film development by making their own pin-hole cameras, in the context of the experiments and discoveries for which Poly was set up by Anna Maria to facilitate.

- 🌿 The Fine Art and Drawing Department of the University asked us to help open their new drawing studios, dedicated to Anna Maria and on the site of the original building she founded. Local press, full faculty and students from the course all attended, as well as pupils from Mawnan C of E VA Primary School who performed traditional songs and dances. University staff and students then led a life drawing class featuring our volunteer dressed as Anna Maria. Back within the walls of the Poly we held three sessions for local schools, drama clubs, Scouts and Brownies troops using drama games and improv to share her life and legacy.

Anna Maria Fox was an innovative woman enthusiastically developing new ideas at a time of great change. There are strong links with the new development of photography and Falmouth Town at the time.

Dr Paul Cabuts, Director, Institute of Photography

Hosted the Grand Finale, including launch of our app and schools pack (December 2016)

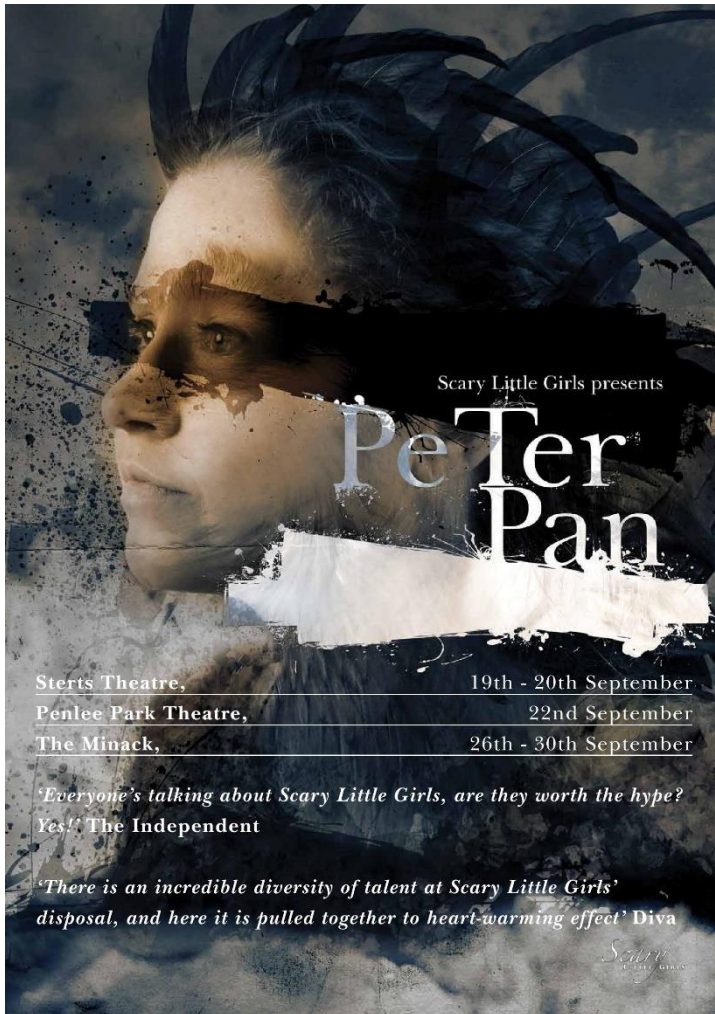
This event was held at the Poly as the seat of Anna Maria's commitment to art, science, exploration and improvement for the benefit of all. Performances and speakers from local artists, schools and dignitaries combined to give a lively overview of Anna Maria's life and works. The event was a great seasonal social occasion as well as an opportunity to wrap up our year of celebrations and learning. The Grand Finale included:

- 🌿 Heritage Lottery Fund guest speaker Tamsin Daniel gave a rousing welcome speech
- 🌿 Charles Fox performed a specially written poem about his ancestor and presented his life drawing of "Anna Maria" to our volunteer who had played her throughout the year
- 🌿 Full audience game of pass-the-parcel with Christmas favours and Anna Maria facts
- 🌿 Extracts from Anna Maria's letters and poems, and publications from her pen pals such as Wordsworth and John Stuart Mill, performed by actors and volunteers
- 🌿 Presentation of a Blue Plaque to Judith Hann, Director of the Poly
- 🌿 Launch of the brilliant [Anna Maria Fox Walking Tour](#) app created by Christina Li, which is available to download from the app store: users learn about Anna Maria Fox by exploring the areas associated with her and discovering stories about her life
- 🌿 Screening of a [short animated film](#) made by students of Mawnan C of E VA Primary School, bringing Anna Maria to life and interviewing her
- 🌿 Launch of our [schools pack](#) to promote Anna Maria's legacy and pull together the great engagement of local children with the Anniversary Celebration project.

The special [commemorative programme](#) from the Grand Finale is available online.



4. Major Project Report: *Peter Pan* on tour and the Open Window Project



SCARY LITTLE GIRLS RETURN TO MINACK WITH AN ALL-FEMALE INTERPRETATION OF J.M.BARRIE'S 'PETER PAN'.

Join us as we tell this visually exquisite tale of freedom and friendship under the stars this autumn.

Magical, charming, and poignant, this production will capture the hearts of those who already love the classic as well as those coming to it for the first time.

DATES

Sterts Theatre, Upton Cross	Penlee Park Theatre, Penzance	The Minack, Porthcurno
Monday 19th and Tuesday 20th September 7.30pm	Thursday 22nd September 7.30pm	Monday 26th - Friday 30th September 8pm
01579 362 382	01726 879 500	Matinee shows: Tuesday 27th and Thursday 29th September 2pm 01736 810 181

It has been a long-held dream for SLG to put on an all-female production of JM Barrie's original 1904 script for *Peter Pan* – and in 2016, the stars aligned enabling this to finally happen. Following the success of the mid-scale tour of *Dracula: The Kisses*, which also began its life in Cornwall, key venues in the county were keen to showcase SLG's latest theatrical adventure. In particular, securing rehearsal space at The Poly and being able to access advance ticket sales for The Minack shows played a crucial role in the rehearsal and performance period.

On Your Bikes!

Thanks to a grant from Arts Council England, we were able to hold an essential and productive research and development week, bringing the script to life and adapting to the outdoor stages planned for the Cornwall tour.

For the R&D work we brought together a team of design creatives and Dr Kat Jungnickle, a specialist in cycling and its associated costume and communities – something we were keen to include in the play's aesthetic. The workshops covered development of:

- 🌱 ideas for steampunk costumes that allow the cast to move from one gender to the other without changing clothes, and combine Edwardian aesthetics with modern touches, like hoodies that can be added for the Lost Boys;
- 🌱 a safe integration of cast, puppets and bicycles, and ideas of what this combination can do on stage;
- 🌱 interest within Cornwall's cycling and sewing communities to attract new audiences.

Extract from our evaluation report to ACE for the *Peter Pan On Your Bikes!* project:

This activity provided a steep creative learning curve in several areas of design as a means of storytelling. In the first few days of the workshops we allowed our excitement about bikes and historical costume to lead the process and visitors to the room were able to feedback about how this was, to a degree, obscuring the story rather than help to tell it. We then looked more closely at the characters and their journeys, honing our costume ideas to the one described above and pairing up different kinds of bikes or wheels with specific characters to say something about them.



We also moved away from actual, recognisable bikes, such as vintage or trick, and began fusing different bikes and wheels together in order to make adult sized tricycles or wheeled crutches for pirates; this added to the idea of the story coming timelessly and endlessly out of a giant playroom. This design approach received excellent feedback from the invited audience at the Minack and the previews and was praised during the shows run by general audiences.

We had also never produced a show with puppets and it was both instructive and awesome to begin with larger than life-sized ones! As the puppets represented the flying children, how they moved and looked was crucial to capture the magic at the heart of the *Peter Pan* story. This activity allowed us to develop the puppets' costumes alongside the characters they would be representing and

to let our actors have them in hand to play and practice with from the very start of their own creative process. If our cast hadn't had plenty of time to get used to them and their considerable weight the outdoor performance environments might well have proved overwhelming.

The impact of *Peter Pan* on SLG

This project activity also allowed some key structural development for us. We now have a dynamic, innovative piece of work that we are keen to add to our mid-scale touring repertoire and that we feel is a strong follow up to *Dracula: The Kisses*. We hope it will consolidate our reputation to the wider industry as a mid-scale, ensemble, touring company presenting female protagonists and feminist stories. Like *Dracula*, SLG's *Peter Pan* takes a classic text people think they know and reinvents it through radical interpretation and physical, impactful staging/design. We feel in this *Peter Pan*, we have created the comedic, romping sister to our *Dracula* production. We found the production appealed to our existing audiences and successfully reached out to the new ones we were aiming at through the craft, sewing and cycling communities, resulting in a plenty of feedback at the end of the activity and ultimately a sell-out run at the Minack with two additional performances added to our initial run of five.



As well as providing us with improved skills and production values as a company, following this production we now have a wealth of makers in our professional pantheon to draw from in the future. The *Peter Pan* R&D week allowed us to collaborate with puppeteers, welders, sculptures and textile artists, which expanded our contacts far beyond the more traditional costume and set designers we already know and love. We have already engaged members of this talented community for our upcoming work.



Brett Harvey's Peter Pan tour trailer, compiled using footage from the ACE funded On Your Bikes! R&D week – click to watch

Creating a social media stir and making new friends

Peter Pan received the most attention on social media than any we have created so far. We were particularly pleased with the buzz on Twitter about it that started during R&D and continued to well after the production's full run at the Minack. During this time our followers increased by more than 200 to over 1,000. Here's a sample of some of the great Twitter comments we received:



Kirsty Cotton
@kirstycotton



Magical, Matrifocal Peter Pan by @ScaryLittleGs @minacktheatre tonight - atmospheric and intelligent @_RebeccaMordan @ShazzAndrew



Julie Fox
@JulieFoxTWEETS



@PoldarkTV cast trip -@minacktheatre Peter Pan @ScaryLittleGs beautiful day



Natalie Roberts
@1NatalieRoberts



@ScaryLittleGs production of Peter Pan at @minacktheatre is simplistically sleek and perfectly professional. Empowering and hilarious.

- *What a beautiful day at the Minack Theatre! We loved watching the play, you were all brilliant!*
- *A highlight of the 2016 Season!*
- *Fully yes [...] such an atmospheric show full of pathos – I think someone must have been cutting onions when Hook died tho...*
- *Absolutely amazing time with @Scarylittlegs this week! Peter Pan was a brilliant show.*
- *A fantastic set for @Scarylittlegs Peter Pan they never disappoint!*



Introducing the *Peter Pan* Open Window Project

SLG has successfully applied for an Arts Council England grant to take our 2016 production of *Peter Pan* into further research and development, using actors from both SLG and groundbreaking deaf and disabled artist integration project [Ramps on the Moon](#).

Our aim is that the Open Window Project will:

- turn the production from outdoor to indoor for mid-scale touring with a top quality cast of diverse actors, supported by a Cornish creative team;
- support and educate SLG in working with deaf and disabled actors and create employment opportunities for these actors in a non-specialist company;
- be used as a pilot for how to demystify diversity in the mainstream industry and expand opportunities for deaf and disabled artists.

ROTM describes itself as follows:

Following on from the highly successful production of *The Threepenny Opera* in Spring 2014, and in recognition of the under representation and employment of disabled people throughout our industry, particularly in “mainstream” theatre, a consortium of theatres successfully applied for a Strategic Touring Fund to undertake a six year programme of work.



Integrating disabled and non-disabled performers and practitioners, this programme aims to achieve a step change in the employment and artistic opportunities for disabled performers and creative teams, and a cultural change in the participating organisations to enable accessibility to become a central part of their thinking and aesthetics.

<https://www.rampsonthemoon.co.uk/about/>

To develop *Peter Pan* in partnership with ROTM, we have secured mentoring from their Director of Change, Michèle Taylor, who has paired us up with one of her Agents for Change, Jamie Beddard, at the New Wolsey Theatre, Ipswich. The venue has offered us rehearsal space and technical support for this R&D work. Performers for the R&D will be three SLG actors (hearing, able-bodied), three ROTM actors (one deaf, two disabled) with Cornish designers and artists completing the creative team. In our choice of artists we want to achieve the diverse, high quality production that excites us and our followers (and for which we are becoming known) without the restrictions that our previous inexperience of accessibility has hitherto placed on us.

SLG and ROTM aim for this R&D to be a pilot in how companies new to working with deaf and disabled artists can be educated and supported to do so in good practice, whilst creating employment opportunities for deaf and disabled artists and expanding diversity in the 'mainstream' industry.

Driving SLG's work is our constituted charitable aim to be diverse; to tell lost stories; to reclaim excluded heroines. Our casting transgresses all the industry's restrictive stereotypes about what age, size, sexuality, colour and class actors, particularly female ones, should be. We believe this creates the most interesting art and engaging stories, that we cannot evolve if we diminish human experience. For us to develop artistically, SLG must challenge our own lack of inclusion for deaf and disabled artists. Our principle is 'no compromise on message, no compromise on quality'; this activity gives us the skills needed to never compromise again on having the best artists for the project, a massive evolution for SLG.

We will report in full on the Open Window Project, and how this has acted as a launchpad for collaboration beyond the scope of the ACE funded work, in next year's Annual Report.

5. Major Project Report: *Stories in the Shelves* – Taking quality performances to libraries

It has been a real pleasure to work with Scary Little Girls again and what a great way to inspire people to read books for the South West Reading Passport. SLG offers a quirky slant on both classics and books that people may not have come across before. The word that frequently comes up when we get feedback is 'fun' and their performances are certainly that, but they also create an opportunity to explore stories and literature from a new perspective.

Merryn Kent, Cornwall County Library Services



Scary Little Girls received funding from Arts Council England (ACE) to develop our work touring in Cornish libraries. We adapted four of our most popular small scale shows and created a tour structure suitable for taking high quality artistic work into libraries across Cornwall and selected libraries in the South West.

Expanding on our 2015/16 pilot of eight Cornish libraries to a tour of 19 regional libraries, we employed 20 artists, worked with 150 participants and saw 685 audience members between November 2016 and April 2017.

We ♥ libraries

Our aim throughout the project has been to be sympathetic and responsive to the individual needs of the many different libraries and their various demographics. We wanted the work to serve as ambassadors for the arts, encouraging libraries to feel positive about working with artists and hosting their events. With this in mind, and learning from the previous year's pilot, we stripped back our technical requirements; adapted the work to fit local themes and library initiatives; consulted with as many staff as we could before arriving; and tried to help with marketing and audience outreach.

- *So very grateful that our little Library has welcomed us in, free of charge, to see a taste of Cornish talent and heritage.*
- *Such a great Saturday morning. Lovely atmosphere in the Library. More of this please – has made me want to read more.*
- *Excellent show – not my usual thing so it's good to see something different. Will be looking out for more!*

Library audience members

Although there were some issues with communicating timely and accurate information to the right library contacts, overall feedback was extremely positive. Tiny Helston library, along with slightly larger St Austell and biggest of all Truro, demonstrated the power of passionate library staff, who are heart of their communities, to bring in crowds of warm, attentive audience.

We want libraries to experience artists and a visiting show as something delightful and vibrant without generating stress or discomfort. Libraries are under significant pressure and our work should to alleviate this, helping create additional support for these vital community resources.

During the first half of the tour, due to internal inconsistencies in their staffing, three libraries lost the promo material we had posted. This meant that in areas already challenging in terms of audience engagement, like Bude, our numbers took a hit. We learned to take no chances and hand delivered all publicity, taking the time to do a personal flier drop in each area, something we hadn't needed to factor into the pilot. Increasing our presence on social media and in the local press ensured capacity audiences for most of the shows.

- *The show was great because the kids were introduced to some classic stories which they had never encountered.*
- *I particularly like the way you spoke to the students directly, with humour and warmth; this relaxed them and helped them to feel more comfortable (I think it was an unusual experience for many of them!).*
- *From a teaching point of view, it was great to know the programme beforehand and introduce them to a couple of the texts this week.*

Teacher comments, after taking pupils to a SLG library event

Closing the loop

From an artist's perspective, we were keen to promote libraries as alternative touring networks and much needed rehearsal, scratch or performance spaces. Working with Hall for Cornwall and Cornwall Library Services, we created workshops to train practitioners on working with libraries and have started a regional advice network, to support future programming and touring. CLS and HfC were also great partners in helping us programme the tour and develop its content, concentrating on audience development, high artistic quality and project legacy.

- *I don't get out much, so this was brilliant, hahaha!! Really good fun!*
- *The way the performers handled such a small crowd was amazing, we all felt completely at ease, usually I'm very tense in a small crowd.*
- *Your production was hugely successful with our group. One person in particular, who has never been to the theatre, waxed lyrical about everything.*

Library audience members

Sharing the love

The successful pilot of 2015/16 produced a simple how-to guide for practitioners on taking their work to libraries, which has since been used by library services across the South West. Merryn Kent, Cornwall Library Services, uses the guide when first approached by a company so they can assess their suitability to work in their libraries. Bristol senior staff reported to us that the guide had encouraged them to programme more arts, giving them the language and framework to dialogue with artists they felt they had lacked previously.

In light of the success of this earlier guide, as part of the expanded 2016/17 project we undertook to make a more comprehensive toolkit for practitioners and libraries to use. This toolkit fully briefs both libraries and artists on what to expect from each other and contains practical templates of



feedback forms, public relations material and contracts. It was disseminated physically to libraries and local touring companies, more widely through social media and is available [on the SLG website](#).

We now aim to programme work based on an adaption of this touring model and building on our experiences with libraries and artists friendly to them across the South West, in particular Cornwall, Devon, South Gloucester, Wiltshire and the City of Bristol. We hope to make an application to the Arts Council's Strategic Touring Programme in summer 2017: this further project would feature regional collaborations with arts companies and venues; video explanations of shows for library staff to ensure clarity and promote engagement at the consultation stage; and a specially commissioned piece of work made by and for libraries.

- *Out of the 23 students only one put something negative. All the rest were extremely positive and used words such as 'interesting', 'funny' and 'engaging'. (Even the one person who was negative said 'I liked the biscuits'!!)*
- *They really liked the 'variety of extracts' and having a mixture of song/poetry/reading. They ALL said they loved the humour.*
- *Many thanks again; I look forward to seeing future shows by Scary Little Girls and keeping in contact with the library.*

Teacher comments, after taking pupils to a SLG library event

The results are in...

Following our *Stories in the Shelves* project, libraries report that they are now enthusiastic; more likely to consider themselves as venues; have a realistic understanding of what to expect or ask for from professional arts companies; and have experience and a toolkit to help them market and support such work in the future.

Project evaluation undertaken for ACE strongly indicates that SLG's programme:

- reached new audiences, introducing library-goers to the new experience of live performance in their library
- helped develop a network of libraries suitable for touring and brought new libraries into that network
- created trust and good will for professional artistic work in libraries and amongst audiences who engaged with this project

Summary of responses to feedback questions for librarians:

i) What about this event went well for the library?

Those that attended found the event very enjoyable – entertaining, vibrant, funny, different, educational and exciting.

At a time when the future of our library depends on the willingness of the Parish Council to take us on and run us going forwards, the amount of good publicity generated locally and the number of positive comments circulating about the library is very welcome indeed.

Marketing support from SLG was excellent.

Lovely little event adapted for our rather small audience. Easily set up and run with little staff support needed.

The mix of emotional tone, high/low-brow, obscure/well-known, from different periods and different genres and styles meant that there seemed to be something for everyone. This also meant that people were taken on a journey that appealed to many emotional and intellectual senses. The awareness of audience and warm engagement with them was lovely. The songs, costume and props helped turn a one-person performance into more of an 'event'. Personally, I was glad we took the risk of taking it to a library in a "cultural desert" and I was pleased with the turnout (even though I would have considered that low in other areas). I think we were right to not charge for this library – but in other libraries I think charging would be a good idea.

ii) What didn't go so well?

Lack of time to promote event. We were only able to advertise three days before event due to uncertainty regarding whether the event was to be a free event or a charged event.

I would have liked to have known in advance more about what the event actually entailed and what was required from us in terms of layout, tables etc. We didn't know until very close to the event itself that it needed to be set out like a pub with small tables which meant we had to frantically go round the village on the beg to get some.

iii) Would you like to see this type of event again in your library?

Yes please. Enabled engagement with the community and shared resources. Inspired young people. Marketed the library in a different light.

Yes it promotes the library and the work it does for the community. We are planning to do a series of events for unpaid carers if we get the funding and would invite the SLG back for a performance. They appeal to all ages.

Hosting events such as these also helps raise the profile of the library in our town and increases use and new memberships.



Amused and perhaps slightly bewildered library audience members executing the famous 'lift' from Dirty Dancing, as part of SLG's theatrical pub quiz It's Your Round!

7. People we would like to thank

SLG benefits from and relies on the generous and ongoing support of a great number of companies and individuals, without whom we could not produce the fantastic quality work for which we are known. The following list is far from exhaustive and we sincerely apologise to those we have inevitably (but not ungratefully) left out!

Alison and Falmouth Scouts	Kneehigh Theatre
Ampersand Industries (Web Design & Support)	L.H. Trevail
Andy Ward at CRBO	Lee Bartholomew
Anita Diaz and all at Heathfield School	Lee Searle (Photography)
Annamarie Murphy	Lincolnshire Rural Touring
Arts Alive	Mawnan Smith School
Arts Council England	Merryn Kent and Cornwall Library Services
Becky Barry	Michèle Taylor and Ramps on the Moon
Bidisha	Miracle Theatre
Carn to Cove	Dr. Naomi Paxton
Catherine Siddell	Oliver Gray, Dean Horner and Illyria Theatre
Centre Stage Rural Touring	Pea Souk
Christine Jackson	Phil Gibby, Katy Lusty, Philip Butterworth, Phil Hindson and all at the Arts Council South West Office
Cornerstone Arts Theatre	Rosie Ede
Cornwall Youth Theatre	Rosie Pearson, Asthall Manor and on form sculpture park
Creative Arts East	Ross Williams and Krowji
Creative Skills	Sarah Pym
Dave and Jackie Hunter and all at Penlee Open Air Theatre	Sterts Theatre and Arts Centre
Deborah Hinton, OBE	The Acorn, Penzance
Dick Maule (Accounts)	The Falmouth Art School
Dickon Knowles (Design)	The Heritage Lottery Fund
Emma Gibson	The Heroine Collective
Erin Carter	The John Knowles Company (PR & Marketing)
Exeter University	The Minack Theatre
FEAST	The Poly, Falmouth
Glendurgan Gardens	The Theatre Chipping Norton
Grace Felsted	TJ Holmes
Griffyn Gilligan	Tony and Joan Andrew
Hall for Cornwall	Totally Truro
Helen Tiplady and Kirsty Cotton at Hall for Cornwall	Trebiggan Productions
Henry Austwick	Village Ventures
Jane Claire and English Touring Theatre	Wildworks
Kate Kerrow	
Kate Smurthwaite	

We extend huge thanks to our wonderful audiences, amazing volunteers, dedicated interns, terrific trustees and of course our friends and family, all of whom make our work possible and so worthwhile.

7. Our Funders

Scary Little Girls does not currently receive any core funding and undertakes all its work through project funding, show bookings, ticket sales and donations from individuals. Without this ongoing generous support and promotional backing, SLG would simply be unable to exist!

We are extremely grateful to the following funders for supporting our work this year:



Supported using public funding by
ARTS COUNCIL ENGLAND

Arts Council England provided funding for two SLG projects in 2016/17: to R&D and tour Peter Pan and run the expanded libraries tour (also supported by **FEAST**); and the **Heritage Lottery Fund** made The Fantastic Anna Maria Fox project possible. Thank you for this incredible support.

8. Progress against our Five Year Plan

Looking back at plan and activities for the first three years, 2015-17:

2015; Larger projects – stage one of *Dracula: The Kisses* national tour (Sep-Nov)
Duffy Beats the Devil! A Panto for Penzance (in collaboration with The Acorn, Nov-Dec)
Smaller tours – Lincs and Notts tour of *It's Your Round!* (Jan-Feb)
Cornwall tour of *The Full Brontë* (Mar-Apr)
Bespoke/Living Literature events – *Ripping Yarns* Storytelling Walk, Burford (Jun)
A Murder in the Village Agatha Christie Walk, Didcot (Jul)
Additional – *Salon du Cinema* at The Poly and Theatre Chipping Norton (Feb, Apr, May)
StorySmiths at the Truro Festival (Apr)
Compère at Welborne and Glastonbury festivals (Jun)
Edinburgh festival run of *Salon du Chocolat* (Aug, previews at the Old Church, London)

2016; Larger projects – Stage two of *Dracula: The Kisses* national tour (Jan-Feb)
All-female production of *Peter Pan* tour: Sterts, Penlee and The Minack (Sep)
Yuletide Festival with the Acorn (Dec)
Smaller tours – Pilot Library tour, Cornwall only; *The Full Brontë* and *StorySmiths* (Jan-Feb) and *Sorry I Haven't A Minute* rural tour (Mar-Apr)
Bespoke/Living Literature events – Heritage walks and events around the life of Anna Maria Fox, developed with The Poly (throughout the year) and revival of *In the Footsteps of the Mitfords* (Aug)
A Particular Theatre Living Literature Walk for the Being Human festival in collaboration with Dr Naomi Paxton (Nov)
Additional – Funding secured and prep started on full regional library tour
Amy Rosenthal secured to write a play about the Mitford sisters
Initial meetings with Ramps on the Moon for collaboration in 2017
Appearances at Glastonbury Festival (Jun)

2017 (revised); Larger projects – Full scale tour of South West Libraries, *Stories in the Shelves*, sees us taking four of our shows into libraries in Cornwall, Wiltshire, Bristol and Exeter (Jan-Apr)

We begin our association with Ramps, running R&D process with them at New Wolsey Theatre, Ipswich, to develop *Peter Pan* for indoor touring

Smaller tours – *Sorry I Haven't A Minute!* rural tour (Feb-Apr), *It's Your Round* picked up and toured in Yorkshire pubs by Creative Scene (Jul); short run of *The Full Bronte* at Blackwell's in Oxford (Aug); *StorySmiths* and *The Full Bronte* picked up by the Inn Crowd for touring in the South East (Sep, Oct and Nov)

Bespoke/Living Literature events – Women of World War I Living Literature Walk for Being Human Festival 2017 in collaboration with Dr Naomi Paxton and Parliament (Nov)

Additional – new writing commission from Amy Rosenthal about the Mitford sisters (Oct)

Commissioned by Stranger Collective to support their canopy event (Nov)

Appearances at Glastonbury and End of the Road Festivals (Jun, Sep)

Looking ahead at revised plans for the future period, 2018-19:

2018 (revised); Larger projects – *Peter Pan* mid-scale tour (autumn/winter)

Revival of *Before I Wake* co-production with The Minack and in collaboration with Heligan Gardens (Apr-May)

R&D on and new writing commission from playwright Sarah Rutherford about Josephine Butler (Jan and throughout year)

Smaller tours – *The Full Bronte* and *This Evening Today*, rural tours (Feb-Apr)

Bespoke/Living Literature events – Walks exploring writing on bereavement and asking whether it is 'better to have loved and lost' or 'never to have loved at all'

Additional – Commission from Creative Scene to develop new pub quiz/game show for touring in pubs (Jan)

R&D of Mitford script and showcase event (Jul)

2019 (revised); Larger projects – Mitford Sisters play, ideally co-produced and touring at end of initial run (autumn)

Peter Pan or *Dracula* revived to take abroad

Smaller tours – *Salon du Cinema* (Feb-Apr)

Bespoke/Living Literature events – tbc

Additional – Co producer found for Josephine Butler play



- Trustees' Annual Report 2016/17 -

Prepared by Tricia Grace-Norton & Amanda Harris

1. Chair's Report

This has undoubtedly been a year of change and of mixed fortunes but the resourcefulness and determination of Rebecca Mordan, our Artistic Director, has ensured a very positive outcome overall.

Peter Pan at The Minack was memorable on many levels: artistically, financially (very impressive box office returns) and for the unbelievable high winds...This is a show that has huge promise for the future and has captured a lot of imaginations. Yet again Scary Little Girls captured the hearts of the Village Hall touring schemes and has had runaway success in regional libraries, breaking the myth that you have to be quiet within their sacred walls... And alongside the touring work there have been memorable projects such as Anna Maria Fox and the Salon du Cinema, in partnership with the Poly, Falmouth.

But we cannot ignore the financial difficulties. The company runs on such tight budgets that fortunes can change very quickly on a single project.

However, Rebecca has taken up all offers of business support from organisations such as RIO (the Real Ideas Organisation) and Hall for Cornwall to develop a more robust business model for the future. Prudent spending, timely grants plus a very obvious desire for programmers to book the work has ensured the trading deficit from last year has been much reduced. Despite a failed application to Esmée Fairbairn to cover the Artistic Director's salary, Rebecca continues to seek avenues for this essential funding which would ensure she can manage the company into the future and draw a living wage.

Co-Artistic Director Shazz Andrew leaving the company has been a tumultuous change and we wish her every success in her new vocation but look forward to her collaboration on a freelance basis. Change brings a sense of loss but also opens up new doors.

In this spirit we are looking forward to some exciting projects for 2017/18 as well as continued stronger financial underpinning.

Amanda Harris, Chair of Trustee

2. Charity Profile

Scary Little Girls (SLG) is a vibrant, hard-working production hub and arts charity run by Artistic Directors Rebecca Mordan and Sharon Andrew (based in London and Cornwall respectively) whose commitment and passion for theatrical and artistic storytelling is borne out by the variety of work created and the support received from artists, audiences and volunteers.

SLG delivers public benefit through three core aims:

- 👧 Telling stories which are little known, historically or culturally excluded, or usually told from one perspective only
- 👧 Actively promoting the work of women in the arts
- 👧 Cross-collaboration and skills sharing for the benefit of the artistic and wider community.

Rebecca and Sharon have purposefully shied away from producing one type or genre of art or working with only a small, exclusive pool of actors and theatre practitioners. It is intended to seek out visionaries in many fields of art and to foster artists of all ages, backgrounds and interests.

Similarly, they are fascinated by stories that cover a diversity of styles and themes, from political histories and classics to texts informed by the gothic, folklore and fairy tales. They love new writing, plays, cabaret, electro pop, film, photography and much, much more – and artists work with SLG in all these formats!

There are two factors which unify SLG's work in all its forms. One is the strictness of quality control. The aim is for the audiences to have an exceptional time when they experience SLG and every artist who is part of the SLG artistic community, who Rebecca, Sharon and their collaborators believe has something unique and exciting to offer.

The second factor is that SLG projects and events need to be matrifocal (if not out-and-out feminist) and must headline, promote or employ more women than men.

SLG attempts to create systems which allow as much of the content as possible to be artist-led, whilst keeping the doors of possibility open to new acquaintances and their ideas. With this in mind, Rebecca and Sharon have introduced Salons, Living Literature Walks and the Littlepalooza festival amongst other events, thus helping SLG to feature the work of people they want to get to know – and any submissions, ideas or talents they have identified that 'rock'!

3. Mission and Objectives

Scary Little Girls Association is an artist-lead theatre company with three main objectives:

- 1. To tell stories and promote characters which are little known, historically or culturally excluded, or usually told from one perspective only.**
- 2. To actively promote the artistic work of women in all aspects of theatrical storytelling.**
- 3. To share and disseminate the skills of artists for the benefit of both the artistic and the wider community.**

Our core aims are to deliver public benefit by ensuring:

- Quality of content and experience for audiences and artists
- Matrifocal, feminist and progressive messages

- Collaboration, partnership and skills sharing
- Enabling, inclusive and creative working environments
- Unique, bespoke, responsive and site-specific programming alongside shows made for conventional theatrical spaces

4. Trustees of the Charity

Amanda Harris – **Chair**
 Tricia Grace-Norton – **Honorary Secretary**
 Hilary Beechey
 Ellie Carter
 Lesley Robinson
 Sheila Vanloo

Other members to whom day-to-day running of the Charity is delegated by the Trustees:

Rebecca Mordan – **Artistic Director**
 Sharon Andrew – **Artistic Director (until 31st December 2016)**
 Adrian Walker – **Company Manager**

Trustees' responsibilities statement

The trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

5. Charitable Structure, Governance and Management

Governing Document

The Charity and its property is administered and managed in accordance with the Constitution adopted 20th July 2002 (amended 3rd May 2010 and 31st January 2014).

Organisation of the Charity

All the creative and day-to-day project decisions are made by the Artistic Directors and reported back to the Board of Trustees. All decisions relating to financial matters and management of finances are made by the Company Manger in conjunction with the Treasurer and Board of Trustees.

Charity Name: SCARY LITTLE GIRLS ASSOCATION
Registered Charity Number: 1136270
Registered Office: 4 Fletcher House, Howard Road, London N16 8TP

6. Recruitment and Appointment of Trustees

In accordance with the Constitution, incoming Trustees are nominated and appointed by a majority agreement of the existing Trustees. They hold office for a term of two years until the close of their second Annual General Meeting following their appointment. The existing Trustees have particular regard to the range of skills and qualifications, which contribute to the effectiveness of the Board of Trustees, and nominate appropriate candidates with the necessary skills and experience to make a positive contribution. A Trustee may be appointed for a second term but will then retire from office. No person will be re-appointed or appointed unless s/he has signified her/his willingness to be appointed or re-appointed.

Potential Trustees are required to complete a Trustee Declaration of Eligibility form for Trusteeship and a Conflict of Interest form. In addition they are also required to complete a Skills, Experience and Knowledge Audit. Completed documentation is scrutinised by the Board of Trustees and Artistic Directors before appointment to the Board is confirmed.

Potential Trustees are identified by having shown an interest in the Charity; are connected with the Arts and Performance worlds; because of relevant experience/knowledge/skills; or by referral.

Newly appointed Trustees are issued with an Induction Pack providing relevant background materials; and members of the Board, the Artistic Directors and Company Manager are readily available to support, advise and answer any questions from newly appointed Trustees.

New Trustees are invited and encouraged to attend SLG's performance activities so that they gain an in-depth understanding of the diversity of the work and challenges facing the Charity.

7. Bank and Independent Examiner Information

Bank: Unity Trust Bank plc, Nine Brindley Place, Birmingham, B1 2HB

Independent Examiner: Dick Maule, 3 Penlee View Terrace, Penzance TR18 4HZ

8. Consideration of Potential Risks to the Charity

Risk management forms an integral part of the charity's decision-making and is incorporated within strategic and operational planning. The Charity does not receive any core funding and works project-by-project within the financial and time constraints of each project. All financial decisions and strategic planning are undertaken in conjunction with the Artistic Directors, Company Manager and Trustees so that any risks will be minimised and full risk policy and register are in development.

9. Statement of Disclosure to Reporting Accountants

So far as the Trustees are aware at the time the report is approved, there is no relevant information of which the company's independent examiners are unaware, and the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant information and to establish the independent examiner is aware of the information.

Signed on behalf of the Board of Trustees.....

Date...02.10.2017.....

Independent Examiner's Report to the Trustees SCARY LITTLE GIRLS ASSOCIATION

I report on the accounts of the company for the year ended 31st March 2017 which are set out on pages 29 to 35.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- 1 which gives me reasonable cause to believe that, in any material respect, the requirements:
 - to keep accounting records in accordance with section 130 of the 2011 Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Acthave not been met; or
- 2 to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Dick Maule FCA

Dick Maule FCA

3, Penlee View Terrace, Penzance, TR18 4HZ

Date *30-10-17*

Scary Little Girls Association

**Statement of Financial Activities
for the year ended 31st. March 2017**

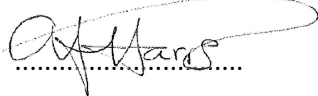
	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	2017	2017	2017	2016
	£	£	£	£
Income				
Donations	1,500	-	1,500	-
Activities for generating funds				
Fees, consultancy and miscellaneous income.	76	-	76	89
Theatre activities	33,563	-	33,563	25,202
Income from charitable activities				
Grants and contracts	-	79,625	79,625	68,450
Total	<u>35,139</u>	<u>79,625</u>	<u>114,764</u>	<u>93,741</u>
Expenditure				
Charitable activities	<u>8,994</u>	<u>97,327</u>	<u>106,321</u>	<u>104,818</u>
Total	<u>8,994</u>	<u>97,327</u>	<u>106,321</u>	<u>104,818</u>
Net income/[expenditure]	26,145	(17,702)	8,443	(11,077)
Transfer between funds	(4,095)	4,095	-	-
Total funds at 1st. April 2016	<u>(9,807)</u>	<u>13,607</u>	<u>3,800</u>	<u>14,876</u>
Total funds carried forward	<u><u>12,242</u></u>	<u><u>-</u></u>	<u><u>12,242</u></u>	<u><u>3,800</u></u>

Scary Little Girls Association

Balance sheet as at 31st. March 2017

		2017	2016
	Notes	£	£
Fixed assets	6	<u> -</u>	<u> 1,050</u>
Current assets			
Debtors	5	8,425	13,252
Cash at bank		<u>16,305</u>	<u> 2,598</u>
		24,730	15,850
Current liabilities			
Creditors: amounts falling due within 12 months	2	<u>(12,487)</u>	<u>(13,100)</u>
Net Current assets		<u> 12,242</u>	<u> 2,750</u>
Net assets		<u> 12,242</u>	<u> 3,800</u>
Unrestricted funds			
General funds		12,242	(9,807)
Restricted funds	4	<u> -</u>	<u> 13,607</u>
		<u> 12,242</u>	<u> 3,800</u>

These financial statements were approved by the Trustees on.....

On behalf of the Trustees 

dated:- 23.10.17

Scary Little Girls Association

Notes to the accounts for the year ended 31st. March 2017

(1) Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below and have remained unchanged from the previous year.

(a) Basis of preparation

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, as updated by Update Bulletin 1 issued on 2 February 2016, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

The financial statements have been prepared under the historical cost convention.

(b) Fund accounting

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds earmarked by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

(c) Income

Income is included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income.

[i] Income received by way of grants, donations and gifts and is included in full in the Statement of Financial Activities when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.

[ii] Donated services and facilities are included at the value to the charity where this can be quantified.

[iii] The value of services provided by volunteers has not been included in these accounts.

[iv] Investment income is included when receivable.

[v] Income from charitable trading activity are accounted for when earned.

[vi] Income from grants, where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.

(d) Expenditure

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered

[i] Costs of generating funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes.

[ii] Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them

[iii] All costs are allocated between the expenditure categories of the SoFA on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly, others are apportioned on an appropriate basis.

Scary Little Girls Association

Notes to the accounts for the year ended 31st. March 2017

(e) Fixed Assets

Fixed assets are written off over the expected useful life of the asset on the straight line basis at 25% per annum.

(2) Creditors and accruals

	2017	2016
	£	£
Short term loans	-	1,500
Sundry creditors	<u>12,487</u>	<u>11,600</u>
	<u><u>12,487</u></u>	<u><u>13,100</u></u>

(3) Capital commitments and contingent liabilities

There are none at 31st March 2017.

(4) Movements in funds

	Balance			Balance	
	31st. March			31st. March	
	2016	Income	Expenditure	Transfers	2017
	£	£	£	£	£
Unrestricted funds					
General Fund	<u>(9,808)</u>	<u>35,139</u>	<u>(8,994)</u>	<u>(4,095)</u>	<u>12,242</u>
Restricted funds					
FEAST	-	225	(225)		-
Heritage Lottery	13,607	15,720	(31,723)	2,396	-
Arts Council	<u>-</u>	<u>63,680</u>	<u>(65,379)</u>	<u>1,699</u>	<u>-</u>
	<u><u>13,607</u></u>	<u><u>79,625</u></u>	<u><u>(97,327)</u></u>	<u><u>4,095</u></u>	<u><u>-</u></u>

Prior year

	Balance			Balance	
	31st. March			31st. March	
	2015	Income	Expenditure	Transfers	2016
	£	£	£	£	£
Unrestricted funds					
General Fund	<u>10,676</u>	<u>25,291</u>	<u>(45,775)</u>	<u>-</u>	<u>(9,807)</u>
Restricted funds					
FEAST	-	2,800	(2,800)	-	-
Heritage Lottery	-	19,650	(6,043)	-	13,607
Arts Council	<u>4,200</u>	<u>46,000</u>	<u>(50,200)</u>	<u>-</u>	<u>-</u>
	<u><u>4,200</u></u>	<u><u>68,450</u></u>	<u><u>(59,043)</u></u>	<u><u>-</u></u>	<u><u>13,607</u></u>

(5) Debtors

	2017	2016
	£	£
Grants receiveable	8,425	4,450
Sundry debtors	<u>-</u>	<u>8,802</u>
	<u><u>8,425</u></u>	<u><u>13,252</u></u>

Scary Little Girls Association

Notes to the accounts for the year ended 31st. March 2017

(6) Tangible Assets

	Fittings & equipment £	Motor Vehicles £	Total £
Cost:			
balance brought forward	1,002	6,800	7,802
additions in the year	-	-	-
	<u>1,002</u>	<u>6,800</u>	<u>7,802</u>
Depreciation			
balance brought forward	1,002	5,750	6,752
charge for the year	-	1,050	1,050
	<u>1,002</u>	<u>6,800</u>	<u>7,802</u>
Net book value at 31st. March 2017	<u>-</u>	<u>-</u>	<u>-</u>
Net book value at 31st. March 2016	<u>-</u>	<u>1,050</u>	<u>1,050</u>

(7) Expenditure

	Charitable activities £	Total 2016 £
Research & Development	-	53
Performers	24,605	44,115
Directors and other fees	66,257	30,500
Design, print and postage	104	2,822
Props and production costs	4,538	6,573
Travel	4,226	5,955
Subsistence	2,943	9,844
Non-capitalised Equipment	-	100
Insurance	217	211
Car insurance	-	338
IT and website	680	335
Other	416	253
Venue hire	472	441
Phone costs	226	425
Depreciation	1,050	1,952
Independent Examination Fees	500	475
Archive and storage	-	140
Bank charges	87	29
Volunteer expenses	-	158
Fund raising	-	100
	<u>106,321</u>	<u>104,818</u>

Scary Little Girls Association

Notes to the accounts for the year ended 31st. March 2017

(8) Analysis of net assets between funds

	General Funds £	Restricted Funds £	Total £
Tangible fixed assets	-	-	-
Current assets	24,730	-	24,730
Current liabilities	<u>(12,487)</u>	<u>-</u>	<u>(12,487)</u>
Net assets at 31st March 2017	<u>12,242</u>	<u>-</u>	<u>12,242</u>

Scary Little Girls Association

Notes to the accounts for the year ended 31st. March 2017

(9) Analysis of prior year funds [required by F.R.S.102].

Scary Little Girls Association

Statement of Financial Activities for the year ended 31st. March 2016

	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	2016	2016	2016	2015
	£	£	£	£
Income				
Donations	-	-	-	3,574
Activities for generating funds				
Fees, consultancy and miscellaneous income.	89	-	89	438
Theatre activities	25,202	-	25,202	29,520
Income from charitable activities				
Grants and contracts	-	68,450	68,450	50,156
Total	<u>25,291</u>	<u>68,450</u>	<u>93,741</u>	<u>83,688</u>
Expenditure				
Charitable activities	<u>45,775</u>	<u>59,043</u>	<u>104,818</u>	<u>80,518</u>
Total	<u>45,775</u>	<u>59,043</u>	<u>104,818</u>	<u>80,518</u>
Net income/[expenditure]	(20,484)	9,407	(11,077)	3,170
Total funds at 1st. April 2015	<u>10,676</u>	<u>4,200</u>	<u>14,876</u>	<u>11,706</u>
Total funds carried forward	<u>(9,807)</u>	<u>13,607</u>	<u>3,800</u>	<u>14,876</u>